

Marcelo Guimarães Lima

ITINERARIES

In the context of the Global Drawing Project and Exhibition at the **Crossing The Line Conference - 3**, Intersections in Florence, November 6-7, 2015, hosted by the **Studio Art Center International**, Florence, Italy.

Global Centre for Drawing - Melbourne
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CROSSING THE LINE CONFERENCE

2015

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The drawings here presented are from graduate students of the Visual Arts Department of the **Instituto de Artes** (Art Institute) of the **Universidade de Campinas - UNICAMP** (Brazil). Besides pursuing their doctoral degrees in Studio Art, many of these young artists, coming from different regions of the country, have already started their professional careers with solo shows, gallery representation and also as university teachers in different art departments.

For each of these artists, the practice of drawing is in significant aspects an exploration of the relationships between drawing as process and product and different media such as: installation, sculpture, photography, book art, printmaking, digital art, etc. Drawing as an art form becomes a kind of mediating center, a type of *lingua franca*, a “general language” translating and being translated within the larger universe of artistic forms.

The flexibility, the synthetic powers, the provisional aspects, the simplicity and complexity that characterizes the drawing process and its products are here displayed in conscious ways and also in ways in which spontaneity, always coupled with a discipline of ideas, motives and creative methods, is both the ground or foundation, and the goal of the artistic practice.

Glaysen Arcanjo investigates houses and architectural spaces in a state of vacancy, abandoned structures, decayed spaces and

demolition sites through drawings, installations, performance, photographs and videos. The clear line, elegantly displayed in his drawing translates the artist's attempt to create "order out of chaos", to fix in time a state of being in the process of disappearance, balancing a certain detachment of vision and the more somber reverberations of the transient nature of all human works. Place and non-place, identity and the non-identical elements of the subject, are fused in one and the same vision and reality.

The drawings by Erica Burini, Fábio Lopes, Junior Suci and Thais Galbiati focus on the human figure. In the case of Thais Galbiati, the various figures more or less regularly distributed in the space of the drawing outline a kind of visual narrative where the dialogue of figure and ground both isolates and ties, by "repetition" and reiteration, that is, by a kind of "slow" visual rhythm, these different characters in the overall composition. They are generalized characters of an implied, suspended temporal sequence. The artist mixes the structural elements of the comic book and the graphic novel with the memories of a cinematic time.

A kind of "geography of the body" is presented in the works of Fábio Lopes and Junior Suci. In the case of Lopes the body is distributed in the drawing space, the artist depicts in the same gesture the appearance, and also the "disappearance" of the figure, the linear rhythms of the work expressing both the resistance and the transformations of the body in time. In Suci's drawing the isolated or detached expressive lower face concentrates within itself the energies of the whole body. "*Pars pro toto*": the grimacing lower face is the fragment which potentially synthesizes the "complete" story. The explicit narrative intent and elements (the writing, the mask within a mask) is countered by the regularity of the composition that sets a kind of spatial self-sufficiency and containment to the work.

Erica Burini sketches the body becoming, an ambiguous figure,

made with rapid, assertive lines, where the movement of the artist hand follows the forms of the figure seen from above, describing an ascendant spiral movement. The result is a kind of embryonic figure in the process of formation and development. Or perhaps, it is the contrary: a body in the process of regression and decay towards death. The time of art here appears to mirror the precarious nature of human time

Daniela Avelar takes literally “a line for a walk” (Paul Klee) and comes up with an object in an empty field, a figure in a two-dimensional plane, a synthetically and elegantly delineated common object, made of clear, sinuous lines, presenting a visual path that we follow to its completion in a meaningful shape. The drawing is as part of a series of Visual Notes or Visual Annotations, in which the artist explores the daily experience of vision, creates an inventory of things seen, alluding to the memories of our shared, quotidian environment and daily life. A contemplative strategy, and yet one that in its apparent simplicity intends to bridge the space between object and subject, between art and common experience.

All in all, the different subjects and approaches of these artists point to some common elements that we can relate to our globalized and technified context. The radical mutations of time and space in our time affect the forms of culture, the identification processes, both individual and social, and therefore the institutional structures that frame our lives and our self -understanding. It also affects the artist’s relation to experience and to art itself. Memory and anticipation, the very stuff of both art and of human experience as such are here exemplified by works that celebrate the act of drawing also as a kind of ethical form or ethical discipline, that is, with commitment, with modesty, with both the passion and the restraint that the discipline of artistic creation requires of artists and viewers alike.

From time immemorial the role of art has been to create a home for ourselves within the changing historical forms of experience and the concomitant mutable aspects of our relations to the natural environment. What has changed perhaps is both the scope and urgency of the question of finding a place for ourselves in a time, and within a global space, that unifies, in contradictory ways, the many in an accelerated process of change. A process that defies globally the forms and contents of our accumulated past experiences. Our situation demands novel and specific forms of artistic awareness and expression of the here and now. It demands as well as a confrontation, here and now, with the aspects of the present that threaten us with the loss of memory. Memory, that is: the process of appropriation of the past, the individual as well as the collective past, as a condition for building the future.

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Glayson Arcanjo
Untitled
(from "Antes que se apague" series)
45x65cm , 2014



Thais Galbiati
Pela minha revolta (series)
24 x 25.5cm, 2014.



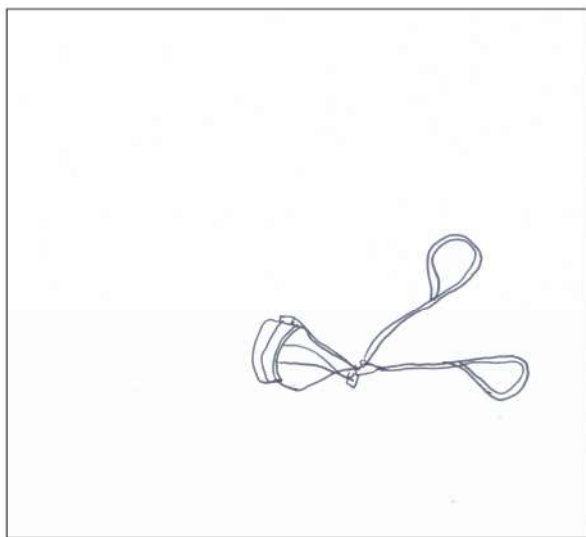
Fábio Lopes
Nilo
31,5x21,5 cm, 2010



Júnior Suci
My second disguise
(from *My little disguises series*)
40x40 cm, 2014



Erica Burini
Untitled
29,7x42cm, 2015



Daniela Avelar
Anotações visuais (series)
10 x 10 cm, 2007 - 2015

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